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# **THE PIANO-PLAYER REVIEW.**

A MONTHLY  
MUSICAL JOURNAL FOR  
USERS OF PIANO-PLAYERS AND  
ALL MUSIC LOVERS.

EDITED BY  
**ERNEST NEWMAN.**

PRICE SIXPENCE.

Vol. II. No. 10. July, 1913.



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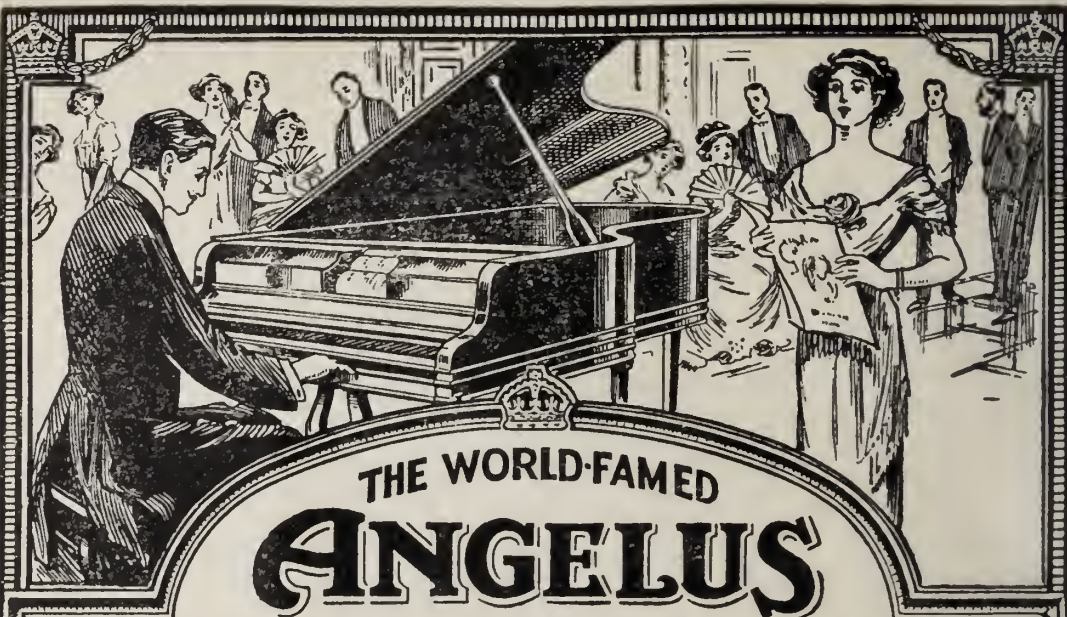
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# The Piano-Player Review

VOL. II.

JULY, 1913.

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## “EIN TRAUM DURCH DIE DÄMMERUNG.”

EVEN at the time I had a suspicion that it was all a dream. It seemed too good to be true.

I remember being at a concert at which the pianist was putting himself to a tremendous amount of trouble to play the Tausig arrangement of Bach's D minor Toccata and Fugue, and not succeeding in playing it a quarter as well as the piano-player could do. I was wondering to myself at the strange blindness of some musicians to the march of events under their very noses. There are some pieces that no pianist can ever hope to perform as well as the piano-player: there are others that no piano-player at present imaginable can hope to perform as well as a good human pianist; yet it never seems to occur to public performers that they ought to keep to the latter and avoid the former. I suppose I must have been a bit bored by the performance, for I made no effort to resist the sleepy feeling that was stealing over me; and in another minute or so I was in a world in which the best performance of music has no power to charm, and the worst no power to hurt.

Suddenly I found myself in another and very different concert room—an enormous place, full of people, and with excellent music, excellently played, proceeding from an invisible orchestra and invisible singers. The orchestral tone was singularly pure, and it frequently attained both a pianissimo and a fortissimo that I had never been fortunate enough to hear in my waking life: while the dynamic nuances were managed with incredible skill. I listened with increasing amazement to the end. Then I went out and made my way to the back of the hall, to what looked like the entrance for the orchestral players. I was in hopes that I should meet some of them coming out, have a chat with them on the subject of this new and wonderful kind of



concert, and discover how it was done. Only two people came out, however ; they stopped outside the door for a few moments' conversation, then shook hands, and parted. I followed one of them, apologised for accosting him, explained my difficulty, and begged him to enlighten me. He courteously suggested that we should walk on together, and he would tell me all I wanted to know.

He laughed at my expression of surprise at a concert without performers, at all events without visible performers.

"I suppose," he said, "that you come from a country where the old order of things obtains—the order we read about in our antiquarian books. No man under the age of forty in this country has ever seen what you, and I suppose your fellow countrymen, call a concert performer. They have been abolished here, or perhaps I ought to say got rid of, by an evolutionary process. It had to be so, in the very nature of things : the day had to come when merely hand-made music had to go down before the better machine-made music, as the arrow had to go down before the gun, and the wooden ship before the ironclad. The process, of course, was a gradual one. It began long ago with the pianists. These foolish fellows had not the sense to see that if they wanted to maintain their position they would have to confine themselves to playing things that the piano-player—a rudimentary instrument that was just beginning to attract attention in those days—could not possibly do." (I pricked up my ears at this, for I still had some recollection of what had been passing through my mind at the first concert.) "They insisted, for example, on trying to dazzle their audience with things like the Bach-Tausig D minor Toccata and Fugue." (I began to suspect that my new friend was pulling my leg ; I glanced at him sharply, but he went on in complete unconsciousness of what was passing through my mind.) "What pianist who has only two human hands to rely upon could hope to rival in that work the

joyous and sustained vigour that was so ridiculously easy even to the piano-player of that date? (We have one of these primitive instruments, by-the-way, in our National Museum. It is really not a bad piece of work for its time.) What human fingers could sustain the shake in the fifty-eighth and following bars of the fugue with the demoniacal energy of the mechanical instrument? Well, the pianists tried this sort of thing once or twice too often. When they tried, for instance, to bluff their audiences by playing very rapidly, the piano-player simply did everything that they could do at two or three times the speed. The public began to notice the difference, and to make unflattering comparisons. Then the makers of these instruments, seeing that they had the pianists easily beaten in this field, turned their attention to improving the devices for giving the player absolute control of his instrument. After about a hundred years of experiment, an instrument was evolved which, so its makers claimed, could play any kind of music not merely as well as, but better than the best pianist could play it with his hands. Naturally a number of people—mostly those who had never owned or handled a piano-player—laughed at this notion. Then the makers put them to a practical test. They gave a big concert, at which the finest pianists then living played in competition with the Perfectist. (This was the name—obviously an abbreviation of The Perfect Pianist—that they had given to their wonderful instrument, which, I suppose, really was wonderful for its day. I need hardly say that it is obsolete now.) The performers were all invisible to the audience, who were asked afterwards to fill up voting papers saying which performances were by the human being and which by the machine. It turned out that ninety per cent. of the audience mistook the latter for the former; and it was suspected that the other ten per cent. only plumped for the human pianist because they argued, in their own curious way, that the

performances that seemed to them most perfect must of necessity be those of the human being. The victory of the makers was complete. The old belief in the superiority of the hand pianist, however, died hard. Even to-day you will find a few old fossils who affect to believe in him, though most of them have never seen a specimen.

“The next stage in this evolutionary process was the concentration, for special purposes, of several piano-players in one. It had long been noticed by concert-goers in the old human-pianist days that the upper part of the pianoforte had nothing like the resonance of the lower—that if a man hit the bass keys very hard with his left hand he had to hit the treble keys equally hard with his right in order to make the melody heard, and the upper tones consequently became metallic and ‘thumpy.’ Some genius, away back in the dark days, hit on the device of having three, four or more pianists to play the same concerto. They did not play all at the same time: their copies were orchestrated for them, in a sense. It was found, for instance, that a much purer and rounder fortissimo melodic tone was produced by six pianists playing a treble melody with ordinary finger pressure than by one pianist using his full strength. In this way the normal fortissimo thud was avoided. So in very loud passages one pianist simply played the bass part with all his force, while the other five gave out the melody in a smooth singing tone that was multiplied to the needed loudness by the extra number of instruments. This plan was scientifically sound enough, but it had the disadvantage of being expensive. The public still made a fuss of pianists in those days, and concert committees therefore had to pay them large fees. It seems curious that it should have been so, but the fact can be proved from historical documents. Well, the makers set themselves to overcome the difficulty by incorporating half-a-dozen piano-players in one, with the apparatus so arranged that the



tone could be turned on with any degree of total or sectional power at the will of the operator. In a very little time the superiority of this instrument for concerto playing, and, indeed, for piano playing in general in large buildings, became so evident to all but the incurably prejudiced and old-fashioned that it was in universal demand for concert purposes, and the individual human pianist began to find his occupation going."

"But," I said, "I also heard singers and an orchestra at the concert. Were those also mechanical?"

"Yes," he replied—"mechanical, of course, in the best sense, not in the contemptuous sense in which, I believe, the word used to be applied to musical performances. After the gramophone—another primitive instrument of which we have some account in our libraries—it was a comparatively easy matter to invent a machine that could do everything the old-style prima donna used to do, and more. At first the manufacturers wisely avoided attempting to make the machine sing words. They confined themselves to the production of vowel sounds, as the prima donna did. A few purists, who wanted to make themselves disagreeable, raised an outcry in the press: they insisted that the words were as necessary in vocal music as the tone. The makers made these people look very foolish by an ingenious device. They invited a number of the noisiest of them to a conference, and having got them safely in a locked room, submitted them to a compulsory examination with a view to discovering how much they really knew or understood of the words of the music they most admired and heard most often. It turned out that ninety-five per cent. of them knew no more of the words of one of the most popular prima donna arias, 'Caro nome,' than simply—'Caro nome': one per cent. of them could get as far as 'che il mio cor,' and only a half of one per cent. knew that this

was followed by 'festi primo palpitar.' In another test piece—'Una voce,' by an old composer named Rossini—it was found that only two per cent. of the purists knew that the rest of the line was 'poco fa,' and none of them had the faintest idea as to what came after that. Nor could a single one of them give the examiners a rational account of what these and other arias were all about. The results of the enquiry were published, and the stupid opposition was drowned in ridicule.

"The next thing was to give a competitive demonstration of human singers and mechanical singers, like the one the piano-player manufacturers had arranged. The poor humans were, of course, beaten off the field. They had neither the power, nor the range, nor the accuracy, nor the perfect intonation of the machine. By gearing the mechanism up high, as it were, the aria could be made to sound as if it were being sung at an almost impossible height. I need not enlarge on this: you can see for yourself how inevitably and hopelessly beaten the prime donne were. Then, after a hundred years or so of experiment, the secret of producing perfect consonants was discovered, and it became possible to produce as faultless Lieder or operatic singing on the machine as it was to produce faultless piano-playing.

"So, to cut a long story short, it was with orchestral instruments. The mechanically-played violin and flute and so forth were easily made; then the problem was to subject them to thorough artistic control. This problem was solved at last, however, as it had been solved in the case of the piano. Then the orchestra was concentrated and simplified. A resonator attached to each instrument increased or diminished the tone of it *ad libitum*. One violin could in this way be made to do the work of five, or ten, or fifty. The next step was to unite the governing principles of the mechanism of all the instruments in one

apparatus. I shall have pleasure in showing you this one day, for I am the manipulator of it at the concert-hall we have just left, and, indeed, a member of the International Syndicate that runs the concerts. The apparatus resembles the stops of the old-time organ. The music is cut for the orchestra in just the same way as for the piano-player. All I have to do is to supply the more delicate of the nuances. I think I may take it, Sir, that you were pleased with the results this evening ? ”

I admitted that I was.

“ Yes,” he went on, “ it has been a great evolution, and the makers had sometimes to exercise considerable ingenuity in order to overcome the prejudice of the public against mechanical music. The greatest step, perhaps, was the invention of the Predisposers, followed by that of the Suggestors.”

“ What are these ? ” I asked.

“ Oh,” he said, “ we don’t use Predisposers at all now, and the Suggestors very little : they were only of assistance in the days when prejudice had to be overcome by a side rather than a frontal attack. Acute observers had noticed that a particular pianist or violinist’s popularity was due not so much to anything unique in his playing as to something unique in his personality, or his appearance, or his circumstances, or his history. With one man it was his hair, with another his eyes, with another his divorces, and so on. There were certain people called press agents, whose business it was to create this atmosphere about their clients—an atmosphere that predisposed the public to see rather more in these ladies and gentlemen than there actually was. So the makers of these playing and singing instruments at first had to invent human players for them—of course all the performances were given in the dark—and



engage a number of people to predispose the public to believe about these quite fictitious performers everything that it was desirable that they should believe. These persons came to be known in the profession as Predisposers. They acted very well for a time. Then one manufacturer, more ingenious than the rest, said to himself, 'What really acts upon the public and makes it predisposed to see or hear what we want them to see or hear must be an invisible, impalpable mental force of some sort, communicated telepathically by the brain of the Predisposer to the brain of the Predisposed. Now why cannot we isolate this fluid, concentrate it, store it, and put it into operation just when and where we want to?' So he set his scientists experimenting, and in a few years they succeeded in isolating this force—which, indeed, had long been known to our stupid ancestors under the name of the force of suggestion, though they were ignorant of its efficacy and of how to apply it—and a supply of it was laid on in the concert-room, where it is administered to the audience in small or large doses, without their being in the least aware of it, by a single operator who studies their faces from behind the curtain, and regulates the current according to the necessity for stimulating their enthusiasm. We call him the Suggestor, and mostly make use of him on the occasion of a performance of a new work. It is a profession calling for considerable knowledge of human nature and a gift for thought-reading—to say nothing of the mere management of the machine. We had a curious accident here a little while ago. The Suggestor, I grieve to say, partook too freely of alcoholic refreshment before the concert; and in a moment of abstraction he reversed the current. We nearly had a riot in the hall: many people came and demanded their money back. We calmed them down, however, by turning on an extra current of suggestion in the right direction.

"Well," said my companion, "here we are at the station. My train goes in a couple of minutes, so I am afraid I must leave you. I hope I have made it all tolerably clear to you?"

"You have," I said, "and I am greatly indebted to you. Just one question before you go. Did not all these changes impoverish the pianists and the rest of them? What became of them all?"

"Well," he said, "there was inevitably a little misery at first, but a paternal Government did all it could to alleviate it. The pianists and the vocalists were the worst off. For a time the Government gave the more able-bodied of them employment in making last ditches."

"Last ditches?" I said.

"Yes, last ditches for politicians to die in. It turned out, however, that the voluntary mortality among politicians fell short of the estimate, so the pianists and the others were glad to be drafted into a new profession—the teaching of people to appreciate and understand music. They taught the Art of Listening, and a jolly good thing some of them make out of it. It is curious that none of them ever thought of it before on their own account. Well, I really must run. Good night." And he was off.

I woke up to find the poor devil on the platform making a feeble attempt to imitate the organ in the final bars of the fugue. It was lamentable, but the applause was terrific. Then I knew that the ancestors of the Predisposers and the Suggestors had been at work, and I took off my hat to these great men—the real artists of the musical world of to-day.

ERNEST NEWMAN.

## ADVENTURES WITH MY PIANO-PLAYER.

### VI.

I HAD pictured myself, when first I started my piano-player, slowly accumulating a library of records of my own. I had looked forward to adding a few each year, as I could afford them, to my store, till after the fashion of the book-lover I should find my shelves filling up by degrees, and would at last attain a rich old age with all my favourites in hand. But I soon found that that was not going to work at all. It does not now seem to me to be much use buying records. Of course I have a few,—two or three dozen, perhaps,—without which no house could pretend to be properly furnished. But I am afraid that records to some extent lose their flavour, as do many other things in this world, from the moment that one obtains complete possession of them. They are apt to be used too much. It is far better to give up these vain ambitions and content oneself with the library service. Of course the trouble is that one has too few of them. If one could really buy all that one was likely to want again, after passing them in review, and thus keep all the company of the chosen permanently at hand, it would indeed be fine. But I feel myself in this matter to be rather in the position of the spendthrift, who has become so deeply involved that a mere matter of £5 or £10 is of no use to him in meeting his obligations. I know that out of a few dozen records I should never find that I had the ones I really wanted. But I like to dream of a day when—having come into an unexpected legacy—I shall spend £200 or £300 at a single stroke. That should form at least a solid nucleus for my collection. But it is certain that I cannot wait till then before I buy a few of the Beethoven Sonata movements.



For there came a day when I squarely faced this question of the Sonatas,—the three or four that I knew so well, the many that were quite fresh to me. I decided to take the advice given to Alice by the White Queen (if I am not mistaken)—“Begin at the beginning and go on to the end and then stop.” Here was a solid meal, or rather a steady diet for some months to come, but there was no scamping, no picking and choosing, no evasions. There were some of the early movements which I did not perhaps much care about at a first hearing. (There are some that I do not much care about now, for that matter.) But I would pass no one of them till I had played it four or five times, penetrated as far as I could into the heart of it, satisfied myself that I had fully grasped it. One has, of course, faith in Beethoven. That is much. One does not believe that he wrote any bad or uninteresting sonatas. At least one does not believe it without testing them. There is no question that such a study as this grows upon one rapidly, as one enters more and more into the spirit of the thing. I am firmly of the belief that it should not be interrupted, that nothing else should be played till the task is complete. One’s aim is to become saturated for the time being in the spirit and idiom of the Beethoven Sonata. And the way becomes by leaps and bounds more interesting and more exciting as one goes on, till the approaching goal is looked forward to with growing regret. I am not at all sure that before long I shall not repeat the whole of that experiment; but if I wish to take out the essence in a more concentrated form I have now the means to do it. For it was my intention to make each of those hundred or more movements stand out for me as an individual, and each one of the Sonatas as a separate entity. I did not want, when all was done, to look back only on a confused mass of vague impressions. For in this pleasing form of easy study one asks, after all, for more than the enjoyment of the process: one demands

the sense of having acquired something definite, of having added something to one's store. And yet it is not possible—at least my memory is not good enough—to keep in mind each member of that great bewildering company. And so, when I had done with each I would take a note of it in my catalogue, and classify each movement according to my valuation of it. Boldly—some might say insolently—I sat in judgment upon Beethoven, and marked off the movements one by one as if I were correcting an examination paper,—A, B, C, and D—trying to keep a consistent standard. It was most interesting to observe how the D's dropped off and the A's increased as the thing went on, till at last I came upon one Sonata (I am not going to confess which it was) wholly compounded of A's. And now, should I wish to go back to the Sonatas, I know just what to choose and what I would most like to hear again.

Perhaps I should be allowed to urge upon the casual student like myself some such system of notes, of classification of the ground that he has covered. I use it always now, and my only regret is that I did not begin it at the outset. To my mind the library catalogue should become, as time goes on, a mass of red-ink notes and marginal comments, or, better still, it should be interleaved with blank paper, so that without any elaborate equipment of note-books or any too formal and scholastic machinery, one might keep a running diary for future guidance. How many player-pianists, I wonder, know just which Liszt Hungarian Rhapsodies they have tried, and what they made of them?

It will be said that now that I have reached the stage of discoursing upon notes and classifications my "adventures" with my player are over. And, indeed, it is, to some extent, true. I no longer look to it for adventure in the old sense, but rather for a more solid pabulum. But I have a deeper satisfaction in it than before. There is always so

much to look forward to, there are so many vast undertakings, so many long special "sessions" in store. There are all the string quartettes, which I have not even touched yet. I have done very little with Bach and Mozart. There are new worlds to conquer in Schumann and Schubert. And meanwhile the moderns are always going ahead. There is that Strauss "session" awaiting me, though I cannot yet see when I shall have time for it. Recently I spent a noble week with Elgar's First Symphony. Now there is a second one. And what of Debussy? I cannot even guess as yet. It is an unlimited field. Life is short: the catalogue is long. And I suppose that if ever I exhaust it, which can hardly be possible, I shall forthwith invest in an 88-note player and start all over again!

BERTRAM SMITH.



## THE LEADING PLAYERS DESCRIBED.

### II.—THE PIANOLA.

THE word "Pianola" is often used as a generic term, applicable to any kind of piano-player. As a matter of fact, the name is a proprietary trade mark, which can only properly be applied to the instrument manufactured by The Orchestrelle Company, of the Aeolian Hall, 135-6-7, New Bond Street, W.

This Company, with its associated houses in America, France, Germany, Australia, etc., and with branches and agencies in every country, is the largest manufacturer of musical instruments in the world, maintaining twelve factories, and directly employing no fewer than five thousand people. The Company has been the pioneer of the piano-player industry.

Originally the Pianola was an instrument entirely distinct from the pianoforte which it played, being made in the form of a cabinet attachment, which could be moved to and from the larger instrument. The next step was to build the player mechanism in the pianoforte itself. This was a task of considerable difficulty, which was not achieved without numerous experiments extending over a number of years. The combined instrument, now sold almost to the entire exclusion of the attachment cabinet, and also of the ordinary pianoforte, is known as the Pianola-Piano. The player action is embodied at a slight increase in the size of the pianoforte, and is so contrived as not to interfere with the pianoforte tone, or impede the pianoforte action in any way. The aim of the manufacturers, from the first, was to develop the artistic possibilities of the mechanical piano-player, and to turn out an instrument which would overcome the prejudices and the legitimate

objections of the musician. In this they have fully succeeded, judging by the large number of famous composers and executants who have given a generous endorsement of the Pianola. To the ordinary person of musical sensibility the instrument may be cited as a good example of the high stage to which the piano-player has been brought as a medium through which the temperament of the performer can find expression. The touch, from the pedalling, is extremely delicate, and with this as a basis, the performer has at his command a number of expression devices which enable him to obtain almost any effect open to the accomplished player by hand.

Dealing first with the devices which are exclusive to the Pianola, there is the *Metrostyle*. This, according to the firm's advertisement, is "the only device ever invented which enables the novice to interpret music with the perception and feeling of a trained musician, and to actually reproduce the composer's own intentions in the matter of expression." Those acquainted with the *Metrostyle* idea might call that a fully generous estimate of its achievement, but none would deny its ingenuity and usefulness. The *Metrostyle* is simply this: There is a pointer fixed on the tempo lever and a red line upon the music-roll. This line is marked upon the roll either by the composer himself, or by someone who understands his work. Every deviation of this line indicates an essential change of tempo and accent, and when followed by means of the pointer (with which, of course, the tempo lever moves) a correct interpretation is obtained. The device is certainly most advantageous when one is endeavouring to get the "idea" of an unfamiliar work, because it helps one straight away to the correct phrasing, and the relative proportions of different sections of the composition. If, for instance, a player-pianist had never heard the Elgar Symphony in A flat, and sought to become acquainted with it from a music-roll, the

Metrostyle line would at once give him a coherent rendering, which he might be a long time getting without it. The Metrostyle line can always be ignored by performers who have confidence in their own powers of interpretation, but to the novice it is a welcome guide to the unknown.

The device which the makers place next in order of importance is the Themodist. The object of this is to bring out the theme, or melody, of a composition, while subduing the accompaniment or any notes of secondary importance. To be able to do this, of course, is essential to the proper rendering of a composition, and while instinctive with the hand player, was for years the great obstacle to the artistic success of the machine player. The Themodist is operated by special side-perforations in the music-roll, and it makes no difference where the notes to be accented lie. They may be the upper or lower notes of chords, or buried under elaborate ornamentation. In conjunction with the graduated accompaniment levers the Themodist picks them out, and causes them to sound louder than the accompanying passages. The levers which subdue the tone of treble and bass are so constructed in controlling the pneumatics that a *graduated* accompaniment to the accented notes is possible.

All Pianola-Pianos are now furnished with an automatic sustaining-pedal device, which is brought into action by means of contiguous side perforations on the roll, arranged in accordance with the artistic requirements of the music. The correct use of the sustaining, or "loud," pedal, is very little appreciated by musical beginners, and by many who consider themselves advanced students. This device corrects, therefore, a very widespread deficiency on the part of the performer. At the same time the loud-pedal lever can be used independently if desired, and will, of course, always be favoured by musicians and those who wish to get as far as possible from a ready-made rendering of a piece of music.



The soft-pedal lever, which is an additional aid to *pianissimo* effects, and the re-roll lever, which both rewinds the roll and allows the performer to skip any part of the music without causing the notes to be struck, complete the most obvious devices of the Pianola-Piano, although the makers own no less than 300 patents in connection with Pianola-Pianos. The latter device is one which is extremely useful, especially for practice.

The Pianola is combined with the Steinway, the Weber, the Steck, and the Stroud pianofortes. The latter is a comparatively new "line," and is the result of an effort on the part of the makers to "combine, in a comparatively low-priced instrument, all the essential qualities of a high-grade piano." The prices of the Pianola-Piano range from 375 guineas for a Steinway Grand to 85 guineas for a Stroud Upright. Cases are made to harmonise with any period of furniture or style of household decoration.

The music-rolls supplied for the Pianola-Piano are now being made in the new style, with contiguous perforations, *i.e.*, a number of small holes close together instead of one long slit. This prevents the roll buckling through changes of temperature.

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A very interesting concert took place at the Æolian Hall on June 16th last, the object being to demonstrate in a novel manner that the difference between hand-playing and Pianola-playing is less than the difference between tweedledum and tweedledee. In a number of characteristic pieces for two pianofortes, by Madame Chaminade, the composer played one part on an ordinary pianoforte, and Mr. Easthope Martin played the other part with the Pianola. The result was perfectly artistic and satisfying.

## CURIOUS COMPOSITIONS.

### II.

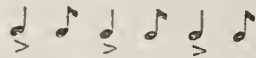
#### *Dukas' "L'APPRENTI SORCIER."*

Humour in music is often sought for, but not often found, particularly humour of a deliberately intellectual order. Composers like Bach and Beethoven are masters in the expression of fun and jollity of the abstract order natural to music, but not of any other type. More recent musicians, as Schumann and Richard Strauss, can, however, take a clear and intelligible story (even one full of quips and cranks and verbal oddities), and set it out in music with a clearness even words cannot surpass. A recent example of this music is the tone-poem *L'Apprenti Sorcier* of Dukas, a living French composer.

THE story told here is from Goethe. It is very simple. The master-magician, having occasion to leave home for a little while, gives instructions to his young apprentice to mind the house carefully, and to complete his task of drawing the water from the well, carrying it into the house, and filling the usual pans and pails. Left to himself, the boy conceives the idea of exercising his hand at invocation, intending at the same time to make whatever spirits he manages to summon forth do his work of water-drawing. He is successful in producing some impish elves; and, sending them into a broomstick, sets the latter to work as intended. At first all goes well; but when enough water has been drawn, and it is time for the boy to send the spirits back again, he finds he has no control over them. He has forgotten the words needed to reverse the incantation. The broomstick continues its work, until, in despair, the boy attacks it with an axe. He hits it, and chops it in two. But that merely redoubles its carrying power, for there are in consequence *two* broomsticks now available, and twice as much water, therefore, comes pouring into the house. The boy, however, can do nothing, and it looks as though the house will be swept from its foundations; till the master returns in the nick of time, and, by scattering the unruly spirits and removing the traces of their work, rapidly puts matters to rights again.

It does not require a good deal of imagination to apply this story to the music of Dukas. The piece is of simple

construction, dividing into two equal halves (the one telling the story up to the point where the broomstick is chopped in two, and the other from that point on to the return of the master), with a short prologue and epilogue. The main body of the music moves swiftly in a sort of grotesque waltz-rhythm—



but so rapidly that three bars become as one, a main accent falling on the first of them.

The opening of the music (the prologue) is a curiously tremulous idea. It surrounds us with a magical atmosphere, into which we can read the boy's concentrated mood. A melody, as of his incantation, appears at once. It sounds out alone, and then the music passes gradually upwards until it loses itself in height.

The procedure is repeated, and (the *tempo* changing for a moment as from "40" to "80") the first results of the incantation are seen—a vigorous, but very short, dancing phrase. This, the glimmering of the presence of the spirits, is followed by a further summoning on the part of the boy.

There is a momentary pause (⌒), and then the spirits burst out joyously. The music builds swiftly up into a tremendous climax, of which the last chord must be crashed out by the player-pianist, and caught and held (with the succeeding detached low bass-note) with tempo-lever and sustaining-pedal.

The main business of the piece then commences; the music is, as it were, short and sturdy, its underlying rhythm being the reverse of graceful or langorous. The spirits have passed into the broomstick, and the ungainly efforts of the article to get itself into working order are expressed by a number of low notes, out of which comes the accompaniment of the ensuing melodies and figures.



If played at about "20" or "30," the limping waltz-rhythm will be clearly discernible—

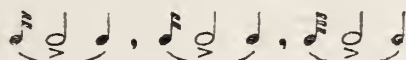


Played at the proper rate ("70" to "80"), this rhythm passes easily into the movement whereby every three bars become grouped together.

The music is varied in style, and very animated. The player, carefully retaining throughout his sense of the rhythm, may leave the rest to the genius of the music; for little subtlety of reading is required here.

After a succession of *animatos* and *animandos*, there comes an unexpected drop back into the original time, and a pumping-out (for three chords) of the accompaniment alone. From here onwards a new spirit creeps into the music—one of agitation, the boy striving to restrain the energy of his stick. But the latter eludes him.

After some short abrupt chords, well-marked in the bass, the boy, dropping words, attacks with his axe. This is where a number of chords come into the music with the rhythm—

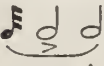


We reach finally three hacking chords, the first of which stretches right across the roll of music. The sounds then tumble down into the bass—the boy has hit the stick, but only to chop it into two halves, not to demolish its energy or to modify its carrying powers; and as soon as the animated stick realises the situation, it resumes its labours with redoubled glee.

The point thus indicated is the middle of the composition. It is too truly funny ever to pass without a smile. There seems a sort of stupid bewilderment in the music. As set out for the orchestra, these struggles of the pieces of wood to get themselves upright again are depicted in the

double-bassoon, where the tone is best described (on this occasion, that is) as one of drunken gravity. Eventually the broomstick recovers itself, and once again the water flows into the house.

The agitation of the boy is now continually present. For instance, a little way beyond the two big trills which appear in the bass (some "40" beats from the double-bassoon passage) is a fierce trill in the topmost part of the pianoforte : this surmounts some insistent notes which seem the actual voice of the boy in frenzied entreaty with the spirits.

But all such efforts are in vain ; and soon the house rocks perilously with the weight of water it contains. The rhythm of the music for a moment goes all to sixes and sevens ; but swiftly, with a powerful enunciation of the  chords (under some rapidly repeated octave notes in the high treble  $\sqrt{\}$ ), order is restored—the master-magician returns, to drive the demoniac servants back into their proper state of subjection, and to rescue the boy from his embarrassing position.

The player-pianist must bring out with the fullest force at his command the immense final chord wherewith the passion of the sorcerer is expressed. The chord must be made entirely abrupt, and not allowed to linger on by means of the sustaining-pedal. Nor must the time of the music be held up, for the spirits naturally withdraw themselves at once, their exit being expressed by one soft chord and two sullen notes low down in the bass.

Now returns the original of the opening of the piece, but in quieter mood, until we reach the brilliant little finish, wherein we can imagine the master-magician, after pointing out the moral of the incident to his disobedient pupil, suddenly bursting into laughter at his discomfiture and, with Dukas and us, enjoying the delightful fun of the whole business.

DOMINUS.

## HINTS ON MOTORS.

My car? or my piano-player? Petrol or pneumatics? To the former the answer is in the negative; to the latter in the affirmative.

Some people delegate the troubles arising in both kinds of motor to their chauffeur; but my experience leads me to say that the average chauffeur is a dangerous person to entrust with the easy running of a pneumatic motor.

The greater number of piano-players now being sold contain pneumatic motors of the same principle, but they vary considerably in detail. The chief troubles in the piano-player occur with or in connection with these motors, and result in irregular speeds, jibbing, halting, slowing up at the end of a roll, or stopping altogether before the roll is finished.

It is bad enough to turn round and apologise or explain to one or two friends in your own house that the something or other is not quite right, but if ever you had found your motor going wrong in the middle of a long roll in public before two or three hundred people, if ever you had felt your hair becoming moist, your head throbbing, and a horrible sinking feeling in the region of the third waistcoat button, you would certainly devour every available item of information about motors generally, and this article in particular.

A simple description of the motor will be sufficient for my purpose; but a much clearer idea can be got by a careful examination of your own piano-player in conjunction with the reading of this article.

The function of the pneumatic motor is to unroll and re-roll the music-roll at any speed desired; to be unaffected by the amount of pressure in use for purposes of tone-production; and to shut off and re-start instantly when required.



The usual motor is made of a series of bellows framed together, with slots to each, over which travels a slide which shuts off or admits air to each bellows. The slides are attached to cranked shafting, so that when one is open another is shut, when one is closing another is opening, and so on, thus making a pneumatic engine with 4, 5 or 6 cylinders.

The timing of these slides in proper relation of movement one to the other is a matter of construction, and in all good motors, if the slides are adjusted so that the high water mark of each slide reaches each the same level in its movement on the face of the motor, then the speed of the motor normally should be even and under perfect control.

The speed of the motor is controlled by allowing more or less air pressure (suction) into the bellows, just as one controls water through a tap.

Now if the slides all ride up to the same mark, and the pressure is normally controlled, the smooth running of any music-roll should result. If it does not, the trouble will generally be found under one or other of the following heads :—

1. Uneven surface of motor face.
2. Uneven surface of motor slides.
3. Unequal timing of the slide movements.
4. Tight or loose bearings : A, shaft bearings ; B, arm to slide ; C, arm on shaft ; D, bearings in gear wheels ; E, bearing of roll-holders and take-up spool.

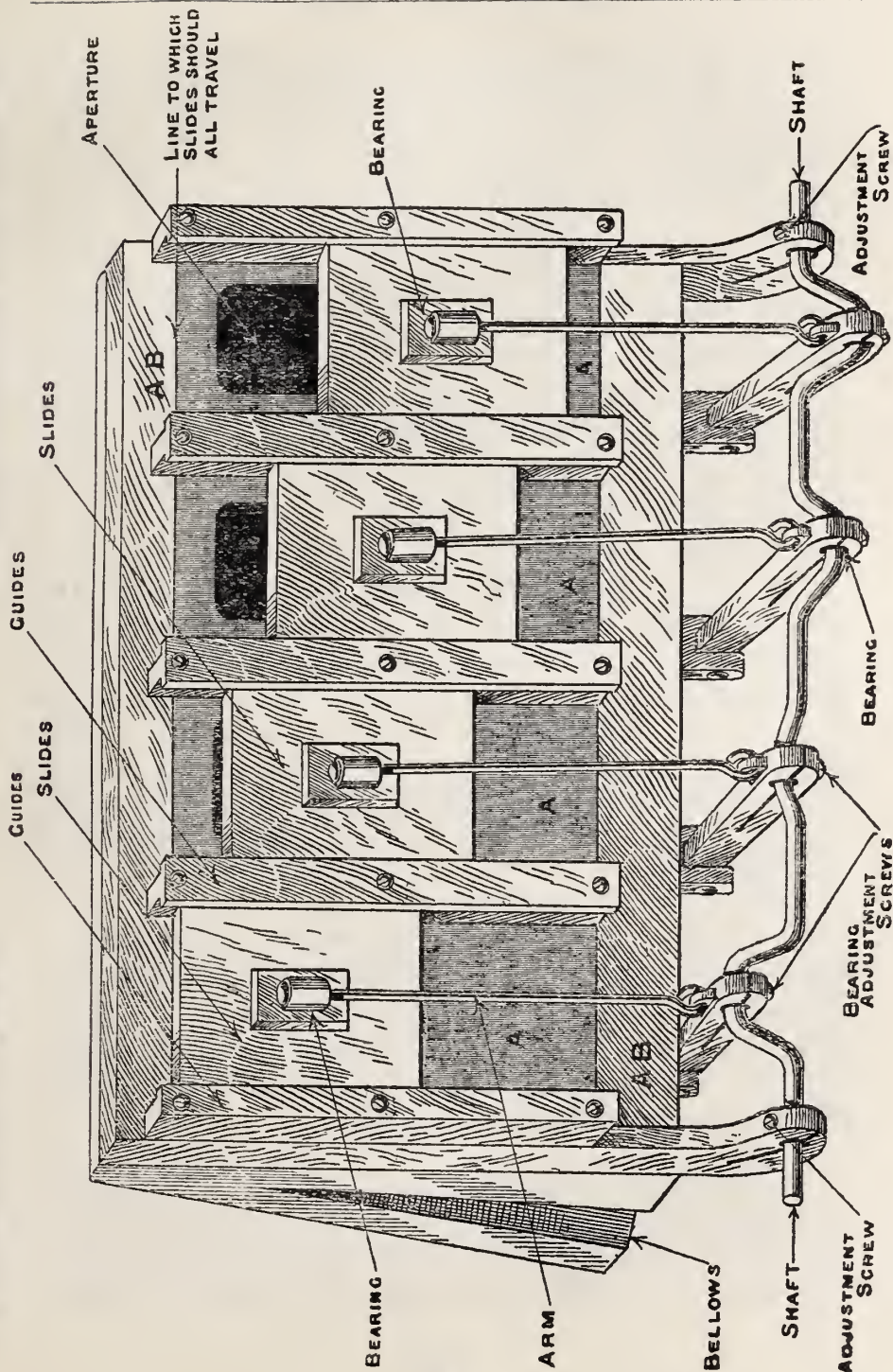
The rough sketch of a motor (page 149) will help you to find out the parts mentioned.

I will go through the various methods of making good the weaknesses that come under the above headings, in order as they are given :—

(1.) UNEVEN MOTOR SURFACE.—This may be seen with the eye, or felt with the finger-tips. The cause is generally

# MOTOR SURFACE AND SLIDES.

A Blacklead surface.  
 A B Surface of motor not blacklead.



dust or grit getting between the slides and the surface, thus cutting streaks and grooves. Take out motor from the instrument, take off all guides and slides and any part that interferes with getting at the surface on which the slides travel. Next get a perfectly flat piece of wood, metal, or thick plate-glass; place round it evenly a piece of No. 0 Oakey's glass-paper, and rub down until the surface over which each slide has to travel is perfectly smooth *and flat*. This sounds quite an easy job, but it needs some care and no great haste. When you are satisfied that the surface is smooth and level, rub in some dry black-lead and polish with a piece of brown paper or dry cloth, and attend to the following:—

(2.) UNEVEN MOTOR SLIDES.—Place the rubbing surface of each slide against a piece of glass, and unevenness due to warping or wearing will show up plainly. To rub down slides, place your glass-paper flat on a piece of glass laid on the table, and rub the slide surface on the glass-paper till quite smooth and even. Take care not to exert more pressure in one particular place than another when rubbing down, but distribute the pressure of the hand holding the slide as equally as possible. Polish with blacklead as mentioned above.

(3.) UNEQUAL TIMING OF THE SLIDE MOVEMENTS.—See that each slide travels to and from the same line, so that at the top of the movement each slide comes exactly as high as the others; the timing should then be correct. The face of the motor is generally marked with this line. Slides are nearly always adjustable.

(4.) TIGHT OR LOOSE BEARINGS.—(A) Tight shaft bearings or bearings loose enough to be noisy, are obviously cured by easing or tightening the screw which adjusts such bearings, if there are any. If not, work in some vaseline on the shaft



to cure tightness, or re-line the bearing with leather or felt if loose enough to cause trouble.

(B. C.)—Most arms or rods between shaft and slide are adjustable by means of a screw. If there is no adjustment, vaseline or re-lining is the only remedy.

(D.) BEARINGS IN GEAR.—The gear is that part of the mechanism of wheels, chains, cogs, etc., through which the motor works the take-up spool. Gears vary considerably, and the surest way of adjusting them is to take off all chains, and test separately each bearing, wheel, or part where friction may possibly occur, by turning each with the fingers. By the aid of simple adjustment devices generally provided, and a very little good machine oil on all metal-to-metal bearings, the gear can be got to work beautifully by anyone not quite helpless in mechanical matters. The chain should be slack a little and greased with a little vaseline ; all gear wheels should be treated in the same manner. They should fit one to the other without grinding.

(E.)—There are plain bearings, cone bearings, and ball bearings in use, any of which may become clogged or jammed. Take out the bearing, if possible, clean and oil it and replace. If there is any friction left, it generally means that a new bearing is required. Having made sure that all revolving parts are running easily, that the motor slides and surface on which they travel are perfectly smooth and polished, put on the chains, and if the control of the speed is still irregular, you may be sure that the trouble is in the wind supply ; but this is rarely, if ever, the case.

However, you should finally examine the leather or fabric of the motor bellows, and if there should be any crack or hole in the creases they should be patched with kid or similar material to that of which the bellows is made.

If you are fairly expert with tools, it is sometimes an advantage to plane or bevel off the edges of the motor slides so that they work on a smaller surface.

When there are signs of warping or deep grooving in the slides or motor surface, planing before glass-papering is a quicker and more effective method; but I would seriously draw your attention to the "Care of the Piano-player," Part I. (No. 1, Vol. I., *P.P.R.*), before you set out to plane down your motor and slides. It may cost you more than the time you give to the attempt.

M. T.

[Queries relative to the care of motors will be replied to in "Answers to Correspondents."]

## PIANO-PLAYER ROLLS AND NOTATION.

MR. WILLIAM S. SEATON, of 25, Montague Road, Richmond-on-Thames, has sent us a copy of a provisional specification No. 26,541 (1911) of patents dealing with Improvements in or relating to Perforated Music Sheets, and to Musical Notation.

These patents are based on prior patents by the same inventor, taken out by him as long ago as 1894, which patents, however, only dealt with a new musical notation.

By this time one supposes that Mr. Seaton has discovered that to establish a new system of musical notation is rather like trying to move one of the Pyramids with a spade. The hopelessness of the task is easily apparent when one considers the interests involved. Consider the catalogues of the world's music publishers, the capital invested therein, consider the effect on the whole world teaching profession, and the labour involved therein, consider the rival systems of new musical notation that have come to light, and the effort to revolutionise the whole scheme of notation seems hopeless. In spite of this, new systems are produced almost weekly, and most pianists with imagination have a pet theory of their own, at least for the improvement of the present 2-stave method of scoring pianoforte music.

Organists used to the 3-stave notation constantly wonder why the 3-staves are not more often used for elaborate pianoforte works.

When Mr. Seaton's, or any other alteration or improvement, is applied to perforated rolls, most of the foregoing obstacles remain. There is a faint glimmer of hope that the perforated sheet with its regular spacing for each semitone (ignoring the enharmonic change) may very gradually evolve a system of roll-marking for the guidance of readers of music, that may perhaps eventually replace the usual method of 2-stave scoring for the piano.



Of the merits and weaknesses of Mr. Seaton's scheme we have neither time nor space at our disposal to write further, but we have no doubt that the inventor will be pleased to give information and lend drawings to any one who is really interested.

Below we give extracts from the printed specifications, and from Mr. Seaton's letter :—

According to my invention the stave or staff on which the various notes are represented consists of a single series of equidistant parallel lines ruled horizontally in lieu of the two distinct staves or staffs, one for the treble and the other for the bass, as now generally in use.

I preferably employ nineteen of such lines and I find it convenient to have certain of them thicker than the others and I may employ three degrees of thickness.

When nineteen lines are employed, the middle line of the stave or staff and the sixth line above and below it may be of the first or thickest degree. The third and ninth lines on either side of the middle line may be of the second or medium degree, and the remaining twelve lines faint.

The middle line of the stave or staff so formed represents a predetermined note, say, the middle key of the keyboard of a pianoforte. The nine lines on either side of the middle line represent the nine tones above and below it. The ten spaces above and below respectively represent the semitones.

Upon these lines and spaces the middle note and the nineteen notes on either side of it are represented. The notes beyond the thirty-nine middle ones, either above or below them, are represented either one octave or two octaves below or above their true position, but indication is given that they have to be played higher or lower if one octave by making the note square instead of round, and if two octaves by making the note square and adding the sign 8va or a zig-zag line above or below the note or notes in question or by equivalent devices.

Notes to be played with the right hand are represented with their tails turned upwards; those to be played with the left hand with their tails turned downwards. Semibreves may have arrows

through them pointing either upwards or downwards to indicate the hand with which they are to be played.

When a third part or intermediate air or voice has to be represented the notes may be made triangular, the direction of the apex indicating the hand with which the note is to be played.

In other respects the forms of notation used in connection with the existent stave or staff, as also the other indications of time, execution, and the like, may be used in conjunction with my above described system.

This invention relates to improvements in musical notation and refers more particularly to improvements in the system described in the Specification of my prior Patent No. 13,641 of 1894 wherein the notes are represented on the music sheet in such relative positions that the distances between their positions are exactly proportional to the musical intervals between them.

Now the principal objects of the present invention are to facilitate the analysis of musical compositions and also to render the teaching of pianoforte playing by hand a more valuable education than heretofore by more easily and more efficiently training the eye, the ear and the hand to work together.

In carrying out my invention I provide perforated rolls such as are at present made and sold for use with automatic piano-players and player-pianos, with the longitudinal continuous and broken lines which are described in my before-mentioned patent, and I mark the scale-degree of each note at the beginning thereof and the name of each note at the end thereof. I also mark the bars as in my before-mentioned patent.

I use the perforated rolls thus treated for the purpose of training the eye to work with the ear when the music-roll is played on any automatic piano-player or player-piano.

After treating the said rolls in the aforesaid manner I reproduce them on a preferably reduced scale in print and not in perforations. Such printed strips may then be rolled up or if desired may be folded so as to form a convenient book, and these printed rolls and books may be used to play from by hand instead of the music as at present sold by music publishers for the same purpose.

I may also use the rolls and strips treated in the aforesaid manner for the purpose of analysing the works of musical composers.

## THE PIANO-PLAYER REVIEW.

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For such purpose I mark on the rolls and strips the names of the musical intervals between the notes and the numbers of semitones which these intervals contain.

The present invention, as will be manifest, is applicable to scales and all other educational exercises as well as to the works of musical composers.

My contention is that the advent of the piano-player has so completely altered the circumstances that the reconstruction of notation is now bound to come before long, though I recognise that I personally am not in the best position to form an unbiassed opinion as to how soon it will come.



## POPULAR MUSIC.

### III.

THE well-known "Everybody Two-Step" of Herzer is a good piece to study for American dance music and ragtime. The writer of the following has based his remarks on the Pianola edition, TL21561. As this class of music depends for effect upon its buoyant rhythm, it is well to practise it intelligently. Hence the present analytical remarks.

The "two-step" rhythm of this piece is set by a four-bar introduction, of which the first two bars move—

1 2—&—3—4      1 2—&—3—4,

and the third bar—

1 —2 —3 —4,

with a short sliding chord preceding the "2 3 4" of the bar (also the "1" of the next bar). The fourth bar moves in two chords only—

1 2—3 4.

The first phrase proper of the "Two-Step" is made up of eight bars, to each of which the "1 2 3 4" count may be made.

A regular feature of the music here is the two notes which form the low bass. Of these, the first comes on the "4" of a bar, and the second on the "1" of the following bar. The second of these bass notes must bear the accent.

The second phrase of the "Two-Step" is the same as the first, except that it is caught up into a different finish—The seventh bar contains two long notes—

1 2—3 4.

In ordinary dance or march music, these two long notes would be followed by an accented chord on the "1" of the next (the 8th) bar. But this piece of Herzer's is not ordinary music. So what we have on the "1" of bar 8 is something only to be described as accentuated silence; for there is no note at all on that pulse. Moreover, this bar, instead of running on with its "2 3 4," has only a "2,"

the next bar (the 9th of the phrase) coming in at once with its thunderous "1." (The "2" of bar 8 contains the chord preparatory to the "1" of bar 9.)

These last three bars therefore read—

$\widehat{1} \widehat{2-3} \widehat{4} \ 0-2, \ 1.$

The next part of the piece is a straightforward sentence of sixteen bars, in two phrases of eight bars each. The third part is the same; and the fourth is a repeat of the first, with the same "two-step" close.

The remaining matter of the composition is merely a fresh 16-bar sentence (in two halves), which, repeated, makes 32 bars in all.

An attractive little piece of simple pianoforte music is the "Cabaletta" of Theodore Lack (Pianola, 8668; Perforated, X2995; Angelus, 45047), the name of which signifies, probably, some happy holiday experiences in which a cantering pony formed part.

No more than an hour's work should be needed to give the player-pianist an intelligent grip of this music; for it is in elementary form, and of a naturally straightforward rhythm. It must be played with all the fancy and freedom the player-pianist can invent or imagine. The varying cadences must be led into, and departed from, with the picturesque grace of movement of a gifted dancer; and the inner spirit of bustling animation must not flag for a moment. This is a very happy piece; but it could none the less be made dull and uninteresting by a player of sluggish temperament.

The bass is composed of short, detached notes, sometimes two bars apart, sometimes only one. The melody is light and gay, and the rocking accompaniment brightly delicate. If the player will pedal easily, and count up to 16 (two "counts"—i.e., two bars—occur between the first bass-note and the second), he will find he can stop for a moment at the "16." If he will then continue as before for another

16 "counts," he will find he can stop completely at the last. This is because the music reaches there, in a pleasantly broad cadence, the end of its first sentence.

Continuing for yet another sixteen bars, the player will pass, at the 8th "count," a cadence which contains in the centre of its music a little descending phrase (of the kind beloved of choral tenors), and reach, on the 16th, a second cadence, to which is affixed a delicate pendent in the bass.

This latter passes into a re-appearance of the *second* sixteen-bars of the opening sentence.

After the reappearance of the original sentence, the second sentence comes again, still with its tenor phrase in the 8th bar and its delicate bass in the 16th; and, after this repeat of the second sentence, the first sentence crops up yet again, and for the third time, achieving here, as before, its pleasantly broad cadence.

The next thirty-two bars of "Cabaletta" are new, but in unbroken sequel, and with a delightful variation in the length of the sentences.—To the first sentence ("counts" 1-8), a little continuative pendant of four bars is attached, of which the last melody-note is like a finger pointing out the way ahead. To the second sentence ("counts" 13-20), the same 4-bar pendant belongs, again with its finger-like direction forward. The remaining eight bars of this section pursue the path so indicated; and the music reaches its final repeat of the opening sentence.

For the first eight bars of the final sentence, all is as at first. But on the 15th "count" is a new note. This prevents the expected cadence on the 16th. The music thereupon poises itself for four bars (17 to 20) in a sort of enquiring descent; after which, in four more bars, of swift and rapid movement, it dances into its close.

Player-pianists in search of a piece of music to inspire them towards an understanding of the simpler beauties of



the instrument, should take up Bucalossi's "La Gitana" (Perforated, O95 ; Pianola, TL15640). This work is an entirely typical orchestral waltz, its only fault being that it is perhaps a little over-long. It must be played easily and gracefully, with good contrast of tone, but never noisily, or with exaggerated feeling. Such music as this is neither for tears nor for passion, but for the absolute thoughtlessness—the mere pleasure of enjoyment—with which a dog or cat lies in the sun. The bass is mostly that short note which comes when the double-basses of the orchestra lightly pluck their strings. The accompaniment is almost invariably the half-imperceptible chords on beats 2 and 3 so characteristic of the waltz. For the rest, the melodies rise and fall, the harmonies increase and decrease in volume and sonority, and the genial spirit of the mood remains unaltered from beginning to end.

The popular "Wedding Glide" (*Hullo, Ragtime!*) of Hirsch is one of the consciously humorous pieces of ragtime. It opens with a short introduction, in which is a curious echo of Mendelssohn's "Wedding March." The introduction ends abruptly ; and then come two imitative passages, where the clashing of bells is presented in a manner really artistic. These lead into the piece proper (or the piece im-proper, according to one's sense of things). The first phase is a series of 16-bar sentences—four in all. The second phase appropriates a melon-like slice out of the "Wedding March," and proceeds to digest it over a course compounded of two 16-bars, one 8-bars, two 16-bars again, and, finally, one other 8-bars.

This piece of ragtime is itself rich and full, and so should not be knocked out of the instrument in rough or careless fashion. It will fulfil its purpose if played with good swinging rhythm and fair variety of tone, by players whose moods are neither stolid nor solemn.

(*To be continued.*)

## CHILDREN'S MUSIC.

### IV.

I WANT this month to take you back with me to days long before Papa Haydn, and there to show you one of the pieces which children had to use for pianoforte practice—or rather, since there were no pianofortes at that time, for practice at the harpsichord or spinet. You need not be afraid that this piece will be dry and uninteresting. The greater part of the music written for harpsichord is indeed dull, and you will never be called upon to waste time at it ; but here and there we find very great composers whose music is still wonderfully beautiful, and also detached pieces by smaller men that are delightfully charming, all of which it is good for us to know. The piece I have in mind for you now is one of Handel's " Lessons."

I expect you all know who Handel was. He was a Saxon composer who lived in England from 1710, when he was twenty-five, to 1759, when he died, and who wrote, among other things, the oratorio called " The Messiah."

This means that he came into this country while Queen Anne reigned, and lived here right on into the year before the coronation of King George III. As that king died in 1820, seven years earlier than the great Beethoven, whose music is so entirely different from Handel's, you can see at a glance the spaces of time which separate us from the days when this " Lesson " was played by boys and girls.

I can help you to get the right atmosphere of the period of the piece by reminding you that 1710 was the year preceding the initiation of what is called the South Sea Bubble, and 1759 the year when General Wolfe beat General Montcalm on the Heights of Abraham. I do not know the exact year

when Handel wrote his "Lesson"; but as he was busiest with harpsichord music during the years 1719 and 1720, I imagine it would be about then.

Now for the music (the roll I have with me is Pianola, No. L1029).—Composers before Haydn, as I told you last month, did not write sonatas *à la Beethoven*, but works in quite different forms, the most extended of which is that called the "Suite." The suite is a series of short pieces, all in one key, and seemingly detached and separable, but really continuous both in spiritual significance and in musical effect. By that I mean that a suite is hopelessly damaged if you leave out any one number, just as a "sonnet-sequence" (as poets call a series of sonnets) is hopelessly damaged if you leave out any one of the sonnets. Not many people believe this to-day, because it is not easy for us moderns to enter into the soul of such old music; but it is true, nevertheless, as I should try to prove to you if a suite by Bach or Handel was available for the player-piano.

The perfect suite consists of dance-pieces. Bach's are of this order. A freer sort of suite is that which consists of non-dance pieces (adagios, allegros, prestos, and the like). Handel prefers the latter, though he occasionally writes in stricter style.

Handel, however, was not over-particular as to what he wrote for harpsichord, and frequently his suites are not suites at all, plainly though they may be labelled "suite," but merely pleasant strings of bright and happy pieces. This present "Lesson," if it contained one or two dance-pieces, could be termed a suite; just as, if it contained a slow middle movement, it could quite conceivably be called a sort of pre-Beethoven sonata. But "Lesson" is its name, or (to be perfectly precise) "Prelude and Allegro, Air with variations, and Minuet-finale," and it is as a relic of careless independency that you must regard it.



The prelude is of immense grandeur. I must not exaggerate ; but there is something positively mountainous in the sweeping chords which open the work. You must bring them out with all the force at your command, and dwell in the largest manner possible upon the cadential chords which complete the phrase. (There are fifteen chords in all : the cadential chords are the last four.) Contrast is an important feature in music. It is contrast Handel aims at here ; for the body of the work is exceedingly delicate, and the close, though rich and full, is not to be termed immense or grand. So in the prelude you must rise to a supreme height of tonal grandeur, and exploit every detail of sonorous tone which your instrument possesses.

Following upon the introductory chords is a harp-like passage. This also must be rung out in a clear and decisive manner (the music throughout the prelude needs the most careful use of the sustaining-pedal) ; but you are not to make it as immense as the first passage. It leads down swiftly into some more of the original chords (four, this time), which in their turn lead into a second harp-like passage. This latter tumbles down into a huge chord in the lower register of the piano. I would advise you to hold up the time here for a moment, and to pass cadentially into the octave-note which "resolves" this deep chord.

A third touch of harp-like brilliancy rises up out of the depths. It is only a touch ; and you will soon learn to regard it as a mere flourish heralding the close of the prelude, which close itself consists of twenty-five tremendous chords.

You must carefully learn the rhythmic rise and fall of these last chords. Otherwise you will be lost in them—bowled over as you are by a heavy surf when you don't observe the order of the rolling waves. All you need to do here is to regard the "odd" chords as the accented ones ("1," "3," "5," etc.), and to establish a sort of breathing-

space, or half-way resting-house, between the 11th and 12th chords. (Hold up the time for an appreciable moment upon the first chord, for this is the finish of the flourish.)

The allegro will absolutely captivate you ! It is swift, light, agile, and without the slightest touch of deep feeling. You should play it very quickly, and with unflagging animation. In form, it is merely what you already know as the A—B—A. The first part (A) is 24 bars long (12 bars actually, of 4-4 time). The middle part (B), a development of A, is 49 bars long, with cadences at bar 24 and (though but transiently) at bar 45. The concluding part is, of course, the same as the opening. (The style of the allegro is what old composers termed the "toccata." It is used a good deal in organ music of the Bach school, and is always a sign that the music must be quick and delicate. Organists do not know this, as you can prove by asking your church organist to play you Bach's Toccata and Fugue in D minor, and then by playing for yourself the arrangement Tausig has made of that work for the pianoforte.)

The air follows on the allegro as a butterfly from a chrysalis. You will find it extremely beautiful, according to the mood created by the prelude and allegro. There must have been a good deal of happiness in the man who wrote it. I myself know nothing more free from pain or anguish. It is, indeed, as though it belonged to a world where human trouble had no existence. It is therefore not true to the world we live in, and so far as that goes, not likely to teach us anything ; but it is beautiful, and has the power to charm grown men and women into forgetfulness, and for that is of very great value. Handel's music is one of the few desirable things which came out of England between 1700 and 1750.

I need say little about the form of this part of the work. The air is 32 bars long, and there are five variations. Nos. 3 and 4 form a pair, and must be played in a quick and

animated fashion. No. 5 is the "finale" of the set, and requires to be broadened and lengthened out.

For some reason which I cannot divine, the concluding movement of this composition (the minuet) is omitted. Nor is it to be found on a separate roll. I imagine the arranger did not set it, because it was overleaf, and because he did not see it. Certainly no other explanation could be offered to satisfy students of the music. But as the minuet is not there, you cannot have it, and so must content yourselves with what is. Perhaps some day the piece may be re-issued, in which case let us all hope that Handel's finish to his composition will be restored. It is not in the same key as the earlier parts of the "Lesson," but it is quite sequential in spirit, and rounds off very beautifully the grand effect of the opening chords of the prelude.

Those of you who wish to see what sort of music the French and Italians were composing about this time, may play Daquin's little piece called "The Cuckoo," and some Scarlatti's "Sonatas." We have no contemporaneous English music ; but if you look at any of Purcell's pianoforte compositions, you will see what it was we were producing in the generation before Handel—that is, in the reigns of Charles the Second and James the Second.



## MUSIC NOTES AND NEWS.

### PLAYER-PIANO RECITAL IN LIVERPOOL.

At the invitation of Messrs. Rushworth and Dreaper, a large audience assembled at the Rushworth Hall, Islington, yesterday afternoon, to hear a recital on the Angelus Player-Piano. Selections from Bohm, Chaminade, Mendelssohn and Moszkowski were rendered on this instrument in a very excellent manner, and were much appreciated by those present. The Angelus is capable of playing the most difficult masterpieces of the great composers, and is an artistic and well-adjusted instrument. Miss Grace Collins contributed very pleasing vocal items, and several entertaining humorous items were given by Mr. Arthur Kendall, both of whom were well applauded for their efforts. Mr. Gordon E. Stutely officiated as accompanist.

## ANSWERS TO CORRESPONDENTS.

PEDAL (TAPLOW).—The side perforations which automatically put on the sustaining-pedal are probably correct so far as they go. They may even correspond with the pedal marks in the score, but they need be by no means final. It would take too much space to explain the proper use of the pedal here; you should refer to "The Use of the Sustaining-Pedal," by Clarence Raybould, No. 2, Vol. I., *P.P.R.* (page 62).

IGNORAMUS (BATH).—See answer next above.

WELSHMAN (CARDIFF).—(1) We don't know the make of piano you mention, but (2) think that your better plan is to exchange it for a player-piano and pay the difference. (3) Apply to any of the firms advertising in this journal.

THOROUGH (LIVERPOOL).—Limit your playing to two or three rolls until you can play them perfectly in the dark. By that time you will have gained perfect control of your instrument. We suggest (1) Valse, op. 46, No. 1, Moszkowski; (2) Polish Dance, No. 1, Scharwenka; (3) Chaminade's "Autumn"—all popular and easily remembered pieces.

H. W. H. (WELLS).—Your question as to the artistic limitations of the piano-player opens up a wide subject for discussion, and would need a special article. Broadly speaking, the limitations are two-fold. One, the limitations of the instrument in answering the performer's demands; the other, the artistic limitations of the performer himself. The first one you should discover for yourself; the discovery of the latter is better done by someone else.

F. W. (CHURCH STRETTON).—Unless your instrument has two extra slots in the tracker bar (that is, 67 in all), the side perforations in the music-rolls can have no effect.

JOHN H. C. (ROCHESTER).—The value of your old player is about £5.

A. W. R. (STRATFORD).—You should be able to get copies from the local music dealers. Try Messrs. Rockley, in the Broadway.

MUSICUS (TEDDINGTON).—An excellent way to practise accompaniments is to get a gramophone, use a record with the voice or instrument coming out very clearly, and keep at the one accompaniment until you have no difficulty in following the melody. After putting the accompaniment roll in the player, you must so arrange the speed

of the gramophone that the record is reproduced in tune with the piano. It is necessary to start each gramophone record on a full wind up of the clockwork. If the speed of the gramophone drops, the pitch drops also, and the effect is horrible.

POLISH (WARRINGTON).—Candle grease only wants hard rubbing with a cloth and the grease will vanish without doing any injury to the piano.

A. H. A. (SALTLEY).—If you really have purchased what you call a “rotter,” you have only yourself to blame. Perhaps you looked at price only and forgot quality. But we agree that the average purchaser doesn’t have much chance against a clever salesman. Piano-players are still in the “Patents” stage, and while that lasts they cannot be all “much of a muchness.”

PARADOX (READING).—If your music travels slower when you pedal harder, it is probably caused by having a sticky tracker bar. Under heavy suction the paper is held up against the bar. Thoroughly polish the tracker bar. If then you find the trouble still there, the motor and governor box should be examined (by an expert).

TOM (SUNDERLAND).—Thanks : we are glad that our “Articles on Care of the Piano-Player” have helped you. Just what you are asking is in this number—“Hints on Motors.”

H. JEVONS (CHISWICK).—This is bad logic ; you cannot expect a really sensitive piano-player for the price of a suit of clothes. Sell the cause of so much exasperation, and buy a higher-priced instrument with a good reputation.

BABY (MORECAMBE).—So you read our little joke to Norah last month, and want to provoke one this month. Sustained effort in this direction is too much for us at midsummer.

B. B. (FINSBURY).—The “silent” lever which you are in doubt about switches the main suction on to the motor and off from the pneumatics without reversing the gear, so that the music travels over the tracker bar rapidly without operating the pneumatics.

No : the movement is too cumbersome, not delicate enough to use in accompaniments in case the soloist misses a bar or so. The better way to cover an accident of this kind is to use the tempo lever only. It is more rapid in effect, and one does not lose the feeling of control as one would by using a second lever and returning to the tempo lever afterwards.



- K. A. (LEICESTER).—There are two or three firms stocking *P.P. Reviews* in your town. We do not understand your difficulty in obtaining copies.
- W. W. (STOKE) and PIANO (COVENTRY).—See “How to Play,” Vol. I., Nos. 3, 4 and 5.
- COTTONER (MANCHESTER).—You should be able to get copies of this journal from any well-known music warehouse. You will find all the hints you suggest our giving in “Care of the Piano-Player,” Nos. 1, 2 and 3, Vol. I.
- OBOE (DEVONPORT).—You would find a “player” of the utmost value to you. After going through the roll on your player a few times you would go to rehearsals with the confidence that comes of knowing the work as a whole.
- ORGANIST (DULWICH).—You will see the point raised in Mr. Newman’s article in April number. We do not know of any Bach fugues, which are cut from the organ scores; unfortunately they are all cut from pianoforte arrangements.
- P. N. (PETERBOROUGH).—If dumb notes are not made to speak by using a pump on the opening in the tracker bar, you (or an expert) must take down the action and examine the valve. A chip of sawdust or fluff in the escape hole is sufficient to cause the trouble. See “Care of the Piano-Player.”
- STUDENT (BLOOMSBURY).—The jibbing is probably due to the condition of your motor. Read the special article on motors in this issue.
- N. C. (BATH).—Write to any advertiser in this journal.
- R. F. (EALING).—See answer next above.
- SEEKER (BOURNEMOUTH).—Ditto.
- INVALID (SHERBOURNE).—If you are able to blow and have free use of your hands, why not get a dealer to lend you one for a month’s trial? A few post-cards to the makers will bring an invasion of salesmen with offers. It is for your doctor to say whether it would be ill or good for you. We know of one very curious case of a lady who had for years suffered from some spinal trouble. Her doctor prescribed a limit of thirty minutes’ playing a day. Her enthusiasm broke these limits, and also a blood vessel, but it *cured* the lady. However, we should hardly like to suggest the piano-player as a patent medicine.

M. H. A. (ROMFORD).—If your next-door neighbour objects to your player-piano playing, give him the choice of the piano-player alone, or the piano-player and gramophone together.

SINGER (CORK).—Accompaniments to the voice are quite satisfactory if the accompanist really is capable musically. See "How to Accompany," *P.P.R.*, Vol. I., Nos. 1, 2, 3 and 4.

SINGER (DOVER).—See answer next above.

SETH, H.—No, we have not published a poem introducing the piano-player. The average salesman does it so well!

H. McC. (PERTH).—Nae doot! but you take the reply too seriously! Of course one is not bound to burn the player if we suggest it, but if it *won't* play, at least get rid of it.

ABE, R. H. (DEVIZES).—You are mistaken, read it again. We said *Blacklead*.

KITTY M. (CORK).—Really! Then we did give you excellent advice last month. So! you have as much to complain of to your dress-maker as to the music-roll people—quite a coincidence! We hope that by this time both the music and the muslin are satisfactory.

FAIR PLAY (WALLASEY).—Thanks! Now we really are pleased. After all, it only requires a little (uncommon) common sense to make a satisfactory purchase.

DICK L. (DEVONPORT).—Don't.

[STUDENTIUM, BEGINNER, W. A., and NORTH POLE.—Use our Students' Page.

## CORRESPONDENCE.

[N.B.—*The Editor does not hold himself responsible for the views expressed by Correspondents.*]

To the Editor, *The Piano-Player Review*.

SIR,—To one who really knows most that there is to know about piano-players in general, their mechanism, the possibilities of touch, the net artistic results attainable, Mr. Morrison's article offers many loop-holes for discussion, if not for actual condemnation.

In a perfectly friendly spirit I propose to offer a few criticisms of his ideas, and to put to him and your readers in general a few pertinent questions.

On page 62 of Vol. II., No. 9 (June issue), he says :—

“ Nothing can vary the length of the fingers. It follows that they must strike the keys (or the hammers) always in the same place, and, except for degrees of force, in the same way; and this means that the quality of touch is fixed once and for all, when the machine is built. That is, perhaps, the most subtle, the most inevitable difference between the mechanical and the human player; it is the main reason, and may soon be the only reason, why the machine does not equal a really ‘good pianist.’ ”

This passage fortunately is saved by the word “perhaps,” but on the whole the underlying idea seems to me to be a mistaken one.

“ Nothing can vary the length of the fingers.”

Presumably Mr. Morrison means that the striking pneumatics are all of equal length and equal power under a given pressure.

Is it not to equalise strength and power of each finger, to reduce the weight of the thumb, to strengthen the two end fingers of the hands, that students spend hours, days and months in practice of scales and exercises? Is not the Deppé system of developing touch, which I believe Paderewski endorses, a system invented for the one purpose of making the various strengths of the human fingers equal?

How then, when the whole aim of pianoforte technique is to produce equal strength of fingers, can Mr. Morrison suppose that the very equality of the pneumatics is the weakness of piano-player touch?



I take it that the supposed fixing once and for all of the quality of touch is a weakness.

Surely it is entirely the ability to transmit varying degrees of pressure to the fingers or pneumatics individually and rapidly, that constitutes the beauty of touch.

If this is so, then the weakness, much or little, of the piano-player as against the hand, is one of applied pressure, and has nothing to do with the fingers or pneumatics being equal in capacity.

This power of transmitting varying pressure to the pneumatics is entirely one of being able to vary the wind pressure by the foot instantly.

I maintain that herein lies the chief superiority of one player over another, and it may be summed up in the words "sensitiveness of touch relatively to the pressure applied."

After all, on any given piano the same mechanism is used to produce tone, whether from the player or from the keys. The force of the finger-blow on the keys can have no more subtle effect on the tone than the force from the pneumatics.

I do not believe that the clinging touch, the gentle pressure touch, the clawing touch, or what not, has any effect (except in the mind of the executant), other than the amount of force transmitted to the swing of the hammer.

Who does not know that a pianist and organist both use this varying kind of touch?—who does not know that an organist when playing a light, rippling kind of passage uses a lighter pressure on the keys than when ending up a tremendous Bach climax?—and yet no one will deny that the same pressure on the organ key for the lighter passage would be equally effective in the heavier one. In this case the difference in touch is so much waste.

When using the keys of the piano, the varying degrees of force are, of course, immediately clear, but only the net force of the swing of the hammer controls the tone, whether that force be the outcome of a stroking touch or a tornado touch.

If one agrees that the force exerted is the sole method of tone variation, then I prove my point, that the degree of force is everything to touch in hand-playing and in player-playing; and that equality of fingers is a gain, not a weakness.

Given a piano-player that is an instantaneous medium for producing the variable force required by the performer, given a performer with a fine temperament, and as many hours as the pianist has to absorb (ready for reproduction) the quality of a composition, and I fail to see where hand-playing can be greatly, if at all, superior to playing by pneumatics.

(Page 63.) "It obviated the necessity for filling half the piano case with machinery to the detriment of clear tone."

Does Mr. Morrison know that player-pianos are being sold with a pneumatic action only one third of the size of the piano action, and the blowing apparatus (main suction and governed suction) only taking up about a fifth of the space under the keyboard ?

One very much doubts whether, if two player-pianos (one with the pneumatic action remaining, and one with it taken out) were played alternately, the average listener could detect a difference ; and I am sure that except in immediate comparison no difference is discernible.

"It was all or nothing in the same degree, from point to point, and the devil take the treble."

How difficult it is to speak generally of these things ! I played certain works nearly as perfectly on a ten-year-ago player as to-day, but then one really had to find out and study the means of control, and to develop the technique necessary to proper manipulation.

"But it is a poor pianist that has only two degrees of striking power in his ten fingers, simultaneously."

It is a remarkable one that has more.

Again I am a Thomas, and doubt that even the greatest pianists have more than two or three pressures at the outside in control *simultaneously*.

Every man loves his own dog and presumably his pet piano-player, particularly if he has parted with a considerable sum of money for it ; and again the difficult question of which player one owns crops up. In my own player I say that most of Mr. Morrison's objections are overcome.

(Page 66.) "But although"—to the end of the paragraph.

Unless one is listening for it and not to the music as music, one does *not* find the acciaccatura effect noticeable unless the side-accenting slot is slow in action.

The tendency for the accent slot (or pneumatic) to remain open, if properly adjusted, is the tendency on the part of the owner to let his player remain in *any* condition until the expert calls.

If a pump is used on the side-accenting slot once a week or so, it will be found, in my type of player, perfectly instantaneous.

I have tested the 85-slot machine (if this word must be used) against my own 2-slot, and I consider that the one possible gain of the former is to have accompaniment notes coming before they are due occasionally, as against the melody notes coming after they are technically due in the latter.

I said gain, but it is really no gain, because in hand-playing almost invariably the melody note is played slightly after the notes supposed to be played with it.

One can test this assertion by listening to a first-class pianist or by playing over a roll in which is automatically recorded the pianist's own placing of notes.

As against my own 2-slot device I point out the sacrifice that is made in other ways to allow the separate accent for each note.

It is as follows :—

Comparing the sensitiveness of my player with the 85-slot instrument, I find in the latter there really are great weaknesses, particularly when the accenting-device is put into operation. There is not that feeling of life and resiliency that I am accustomed to, and I think it is explained as follows :—

In my player, it is true that I can only get two degrees of pressure *simultaneously*, but the reduced or second pressure is always under perfect command, and can be graduated from such a pianissimo as is necessary in Mr. Morrison's "Moonlight" example, to any degree of tone up to and equalling the melody tone; *but without affecting in the least degree the pressure used for the solo*. Whereas, in the 85-slot machine, variation of pressure affects the melody *and* the accompaniment equally.

The solo is not independent, but is subject to any variation in pressure (cut down) in the accompaniment.



I claim the equivalent of a free left hand and a free right hand (subject to 2 accent degrees).

Mr. Morrison's player is equal to both hands subject to the same pressure variation in set proportion, and all the 3rd possible accents won't make up for this inartistic limitation.

Also I have a lever for half blow in addition to my free graduating accompaniment levers. It is not divided, and therefore acts on the whole set of hammers. Is this a great weakness?—is it weaker than having an arbitrary division which may split up a chord into two pressures in a wrong place?

Another weakness which I found, and one which is applicable to several players, was the sudden loss of pressure occasioned by the *pneumatic* working of this very half-blow device mentioned above. Using the half-blow pneumatics, the sustaining-pedal pneumatics, other pneumatics for tracking, fixing the accompaniment in certain proportion to the melody, a general loss of sensitive control throughout—all these things are great sacrifices to make to have 85 accent-slots instead of two. The gain of the 85-accent is much more theoretical than actual, and I feel that your contributor either had a comparatively rough specimen of the 2-slot player, or that he is suffering from the effects of listening to a very clever salesman.

The proof of the player is in the playing, and all wind-consuming devices other than the actual playing of the notes is a weakness.

If we could get a separate motive power for turning the music under the same perfect control as the pneumatic motor, it would be a great gain.

Finally, to quarrel with Mr. Morrison's footnote apologising for the word machine.

I argue that the word becomes more or less justified in ratio to the automatic working of its parts, but in inverse ratio to the personal conscious *control* of the effects obtained through the medium employed.

The piano-player in the hands of a fool is a machine. In the hands of an artist it becomes an instrument. With some piano-players it is not possible to raise it to the instrument stage; with others it is comparatively easy.

In no case does the music come from the piano—that gives out tone.

The tone may be merely machine-made tone, but music is surely the outcome of personal control over the means whereby tone is produced.

To the Editor, *The Piano-Player Review*.

SIR,—As a visitor to the Midland Musical Competition Festival, Birmingham, in May, I heard one of the adjudicators on pianoforte playing, during his remarks to competitors, refer to the Pianola in this manner (the words may not be exact):—

Of course we must, first of all, have technique; you *must* play the right notes; but this is only one part of playing, and must not be made the greatest part; the Pianola, you know, can do all this even more perfectly than any human fingers, but you don't want your music to be all technique and nothing else.

Mentally, I had been comparing good Pianola-playing with the competitors' work, not from a technical, but from the æsthetic point of view; and, incidentally, I would gladly have competed with the lot, cutting out all marks for technique on both sides.

The impression that I got from the judge's remarks and the impression that he gave generally was that the Pianola is a wonderful machine, but limited to a strictly technical machine reproduction of any work shoved into its all-devouring maw.

Would the adjudicator have said if comparing piano-playing with organ-playing—the organ can do this or that so much better? Would not he have said the organist? And yet any careful observer of average intelligence is simply bound to admit that good pianola-playing is much more artistic, more personal, than organ-playing. The Pianola offers almost limitless opportunities for the performer to put in his reading, his phrasing of a work. His command of tempo is greater than the organist's; his control of tone phrasing is much greater than the organist's; his mind is comparatively free from the demands that an elaborate technique makes, whereas the organist is enormously occupied with his technique.

In justice to the hundreds of really keen users of the Pianola, it is time that we objected to this superior kind of estimation of the instrument, which places it in the same category as the gramophone, simply because these great men won't take the trouble to investigate the qualities of the piano-player, but base their criticisms on preconceived prejudice.

PEDALLER.

To the Editor, *Piano-Player Review*.

SIR,—After carefully reading Professor G. H. Bryan's paper on the "Dynamics of Pianoforte Touch," I am wholly bewildered by the device which he has invented (or the description of it).

From what I can make of the article, it seems that Professor Bryan has brought a more or less obsolete piano-player nearer in construction to a modern instrument by a very clumsy piece of mechanism. The effects obtained thereby are already obtained (or can be) by a much neater and more effective method.

I take the meaning of the words, "With the whole keyboard under one common control," to be that the professor's player has only one "touch lever" controlling the pressure admitted to the pneumatics—an old instrument fitted with large striking pneumatics and two sets of valves, three times as large as those used in the modern player.

"This lever operates on the face of the auxiliary regulating bellows, and the air tension in the bellows can be regulated by means of a sliding weight placed on the lever, or by applying hand pressure to the lever itself. In this way the touch of the human hand can be transmitted directly to the keys of the piano."

To begin with, one can only assume that by the "auxiliary regulating bellows" is meant the pneumatic control governor, through which governor all pressure to the pneumatics passes when the touch lever is not fully open.

If this is so, wherein does the device differ in effect from the modern graduating touch levers? These latter work in the governor itself, and increase or lessen the amount of pressure passed into the governor.

The sole function of the governor (auxiliary regulating bellows) is to govern that pressure admitted to the pneumatics, other than the pressure admitted to the pneumatics *direct* from the main bellows.

In the older models the governor had but one pressure, which could not be graduated; it was worked pneumatically, and was therefore off or on.

Professor Bryan merely graduates this governed pressure by a bar and weights, which vary the *resistance* against which the bellows is



working. The modern graduated levers have the same effect by controlling the air admitted to the governor instead of controlling the resistance outside the governor.

This resistance outside the governor is generally a spring of some kind, and six years ago I fitted up a Bowden wire and pulley device attached to the spring and a ratchet lever, so that varying tension could be applied and fixed temporarily in several degrees or held controlled by hand pressure.

Professor Bryan's device can do no more, and the advantage gained falls far short of transmitting the blessed *human touch* directly to the keys of the piano.

How tired one becomes of this incessant *human touch* business. The modern player can produce beautiful delicate notes in a manner far surpassing the hand; then why worry about *human touch*? It is human control of the variable forces used that really matters. It is more *instantaneous variation* in a given passage that is needed, and not so much a variable *general* supply of pressure.

Once before I mentioned in your columns that this question is one of more delicate and sensitive striking pneumatics combined with a more direct effect of pedalling; and although I wrote that only last December, or thereabouts, yet there are now to be had player-pianos the pneumatics of which are as a fly-rod to a scaffold pole, compared with those of the older players.

All the devices in the world, all the patent levers, buttons, bars, pulleys, cut-outs and -offs will not give us a beautiful touch unless the actual striking pneumatics are delicate, and the wind-force instantly variable.

Your correspondent, Fredk. H. Evans, seems perfectly clear as to what really is desired for the ideal piano-player, but is sticking to one side of the question only, viz., the spring resistance; whereas the spring resistances, the size of pneumatics, governors and reservoirs are absolutely inseparable in the general working efficiency of the piano-player.

It is in the proper balancing of values between the parts just mentioned that the ideal piano-player (so far as touch is concerned) will be found.

## THE PIANO-PLAYER REVIEW.

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For example, what is the use of a sensitive striking pneumatic if the reservoir is so large that four-fifths of the pressure kicked out by the foot is spread over the whole area of the reservoir ?

Of what use is it to have a small sensitive reservoir if the striking pneumatics are clumsy, or large enough to demand so much air that the blowing is all one can manage, leaving out all possibility of controlled subtle variable pressures ?

The science of pneumatics is much more difficult than one is apt to assume, and we can look for continued improvement from those makers who are thoroughly in earnest, and who have had most years of experimenting experience, more confidently than to amateur improvements of the older kinds of player.

Frankly, the amateur has little chance as against the expert, and the average expert will read of Professor Bryan's invention and not be greatly startled.

E.

P.S.—Next month I hope to clear up the weak spring question with Mr. Evans.

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(65-Note).

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## THE PIANO-PLAYER REVIEW.

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TL15708	El Zurdo.	Tango	..	..	..	..	<i>Maglio</i> 7/-
TL15707	Quasi Nada	Tango	..	..	..	..	<i>Maglio</i> 7/-
TL15715	Pura Uva.	Tango	..	..	..	..	<i>Martinez</i> 7/-
TL15713	Siete Palabras.	Tango	..	..	..	..	<i>Radizani</i> 6/-

## FULL SCALE (88-Note Rolls).

TL21782	El Pinerista.	Tango	..	..	..	..	<i>Aragon</i> 8/6
TL21802	Himno Nacional Argentino		..	..	..	..	<i>Beruti</i> 7/6
TL21762	Apolo.	Tango	..	..	..	..	<i>Bevilacqua</i> 7/6
TL21785	Gran Muncca.	Tango	..	..	..	..	<i>Bevilacqua</i> 7/6
TL21798	Carnaval.	Tango	..	..	..	..	<i>Bulhoes</i> 7/6
TL21796	Irresistível	..	..	..	..	..	<i>Bulhoes</i> 6/6
TL21803	La C... ara de la L.... una		..	..	..	..	<i>Campoamor</i> 7/6
TL21815	La Sonámbula	..	..	..	..	..	<i>Cardaropoli</i> 8/6
TL21791	Fantasia do Luar	..	..	..	..	..	<i>Carramona</i> 8/6
TL21795	Teu olhar me mata	..	..	..	..	..	<i>Castro</i> 8/6
TL21759	El Merengue.	Tango	..	..	..	..	<i>Cimaglia</i> 7/6
TL21794	Falsa Confissão	..	..	..	..	..	<i>Costa</i> 8/6
TL21766	El Chalo.	Tango	..	..	..	..	<i>Cuaranta</i> 7/6
TL21742	Curda Completa.	Tango	..	..	..	..	<i>Firpo</i> 7/6
TL21816	Sentimiento Criollo.	Tango	..	..	..	..	<i>Firpo</i> 8/6
TL21800	Triste Memoria	Tango	..	..	..	..	<i>Firpo</i> 6/6
TL21761	Trade-Mark.	Tango	..	..	..	..	<i>Freire</i> 8/6
TL21765	El Morochito.	Tango	..	..	..	..	<i>Greco</i> 6/6
TL21793	Campestre	..	..	..	..	..	<i>Kallut</i> 7/6
TL21792	Perdida	..	..	..	..	..	<i>Lemos</i> 8/6
TL21783	Sarita.	Tango	..	..	..	..	<i>Macchi</i> 7/6
TL21784	Quasi Nada	..	..	..	..	..	<i>Maglio</i> 7/6
TL21786	El Zurdo.	Tango	..	..	..	..	<i>Maglio</i> 7/6
TL21781	Pura Uva.	Tango	..	..	..	..	<i>Martinez</i> 7/6
TL21790	Yára	..	..	..	..	..	<i>Medeiros</i> 7/6
TL21797	Nenê.	Tango	..	..	..	..	<i>Nazareth</i> 7/6
TL21799	Travêso.	Tango	..	..	..	..	<i>Nazareth</i> 7/6
TL21880	Talisman.	Tango	..	..	..	..	<i>Nazareth</i> 8/6
TL21773	Ogarita	..	..	..	..	..	<i>Nessler</i> 8/6
TL21805	El Cauto del Prisionero	..	..	..	..	..	<i>Nessler</i> 10/6
TL21758	Que cosa B'arbara!	Op. 23	..	..	..	..	<i>Poggi</i> 7/6
TL21779	Siete Palabras	..	..	..	..	..	<i>Radizani</i> 6/6
TL21787	L'Heure Exquise	..	..	..	..	..	<i>Ramenti</i> 8/6
TL21801	San Lorenzo	..	..	..	..	..	<i>Silva</i> 9/6
TL21763	Prendete del Brazo, Nena!	..	..	..	..	..	<i>Villoldo</i> 7/6
TL21767	Yunta Brava	..	..	..	..	..	<i>Villoldo</i> 7/6

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